



BORIS KARLOFF



LINDA BLAIR



FREAKS



EVIL OF FRANKENSTEIN





ROGER CORMAN

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Det CTS: I here always remarked on how mature CoF is, but after reading your feature on THE EXORCIST I have my doubts. In your prologue you state that some people.

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the twenty-five thousand dollar

MONSTER



WHEN JOSEPH E. LEVINE goes into a new fantastic film project, money is no concern. For Hercules and the Princess of Troy-pilot film for a TV series - Levine invested \$25,000 in the monster alone! Famed Italian monster - maker Carlo Rombelli went to work and designed the 25-foot long bug-eyed sea creature seen on these pages. Steel, plastic and ten seiles of wire were used in

Affectionately dubbed Max by cast and crew during filming of the onehour program in Italy and Yugoslavia, the monster contains an electronic system as intricate as the cuts of a real monster! An IBM computer powers six large engines that animate Max, and two electronics experts manipulate the movements by remote control transistor radios.

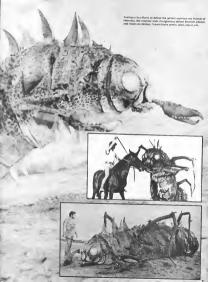
In the story, Max terrorizes the city of Troy. To appeare the hideous creature, the citizens of Troy offer young girls for sacrifice each month. Diane Hyland-seen previously on Twilight Zone and Hitchcock-guest stars as the girl Max most wants to take to dinner. Heroales asks permission to vanquish the enormous beast, and you can see the results of his life-death struggle.

Appearing as Hercules in the series, planned for the ABC-TV network. is Gorden Scott-who has had plenty of experience slaying monsters in Golists and the Vempires and other films. But Gordon is best known for his portrayal of Tarzan. (Arriving in Hollywood on a Wednesday, he screen-tested for Tarson on Friday and signed the contract on Saturday!) Today, he personifies the legendary here. "I figure if I'm legendary hero. buppy, that's job satisfaction," be smiles. "If the producers are happy,

that's job security. And if my fans are happy-that's entertainment.

Mash" Stevens who appears so ! ograes. The "Princess of Troy" episode was directed by Albert Band; a former assistant to John Huston. Band made his mark as a fright film director with I Bury The Living starring Richard Boone. (One of the few low-budget horror movies selected for network telecasting, I flury The Living displayed a directorial







FREAKS AND OT tes and below: seenes from FREAKS (1932). Opposite page: THE MUTATIONS (1974),

When Columbia Pictures started to release THE MUTATIONS a few months ago (see complete details in CoF 22), it was inevitable, and obvious, that consparsions would be made between it and FREAKS, certainly one of the most controversial and consored films of all time. Defying all precedents and fortunate in being produced in a more sophisticated

generation, MUTATIONS is the first film in over 40 years to employ a full cast of actual real-life freeks, but also go further by integrating them within the framework of a chilling no-holds-barred sci-fi-horror thriller.

Several topid efforts have been made, of course, to emulate FREAKS, such as THE HOUSE OF THE DAMNED (1953), resulting in failure.

Due to the unusual curiosity and demand that CoF's readers have evinced following our feature article on MUTATIONS, herewith then is the full story





"To me PREAKS is an leatherner I am nunscated thinking about reatures are all in the



as this pacture -Fifte prefewer all the many horser shapes as the the crippled exter-

you see in the pictures article are not preveked and the one above, queted paper at the time of the but whether it abnormal is a matter of necessari

-N. Y. TEMES ". . . . a field day for lower of the





. I don't think that everyons on earth should see it. It's optually not for susceptible young people. —THE NEW YORKER "As a horror story, it is either too horryble or not horryble enough, according to the viewpoort

"Mr. Ecoward has always been an expect in poshelogoni marbulity, but after seeing FREAES, his other films seem but whitnisted numery tales."

N. Y. HERALD TRUBUNE PREAKS was written and derected by

remond was written one affection by the late Tod Browning A former circus performer, he got has start during the silent ers, his first real raccess was THV UNHOLY THRUE. Made in 1923, this was a thefler about three circus performers who trazed up to consust creves They were a vestrilogust (Lon Char-ny), a strong man (Victor McLaghen), and a midzes (Harry Eusles). It was re-made in 1900, as Charges only talking



thin, again with Bowning at the behat LONDON AFTER MIDNIGHT, such in 1920 with Cheney, was a horror thin, even though the horror was "expansed about the horror was "expansed about in 1938, to MARK OF THE MAR FIRST. Bela Lugoe started. But his must PIRC. Bela Lugoe started. But his most process regard from was 1921'S DPAG-ULA, the Bigan Sudor chance, which sade Lugories assue synapsycate with sade Lugories assue synapsycate with

Varyone and the properties of the control of the control of the beautiful process of the control of the beautiful process of the control of t

on the ware.

The plot of FREAKS revolves eround the unbappy romance of two cares performers a mobiler (Harrie Verlage, Organical Color Rectance) in the UNBALL THREET, and a trapere seas. Organic (Olya Rectance) He falls hepsteady in love with the beauti-







ful aeralist, but she ignores him until she leaves be in best to a fortune. Then she agrees to many him, and lares but youry from his maight flauree (Dairy Earles). Together with her lowe, the carcus strong mess (Harry Victor), she plans to slowly posson the melget, and

labers his money.

The rest of the freeks, who forms a kind of heotherhood, overcome their distilled of Congains and decide to notifie to their society. They here a birtherpart for the newly-weed couptle Bat the drunken bride rebuilt them, occurs unsults at them, and alterna out.

salts at them, and sterons out.

The freaks do not forgive her They loom witch so her, and leave of her evidence witch so her, and leave of her evidence the strong near the transparent of the strong near the strong her day, terming along the grant, through the dark, numerical worsels from the strong the dark numerical worsels from the strong near the strong the dark numerical worsels.

Wroughout and convening along the ground, they the strongly promisely, and the strong near the strong nea

ground, they descendly pinnine her, and catch her.

In the shocking optingue, we see that seepshow Chequira has been turned into a freak life the others, also in onetified in an endourse, as a bird-woman. The revenge of the freaks in complete.











DRACULA

corners CHRISTOPHER I LE in a becomes been seen or beard bloor, resembled, yet constituted by the resembled properties of the constituted by the resembled properties of the constitute of the resembled properties you'll be should be constituted by you'll be should be constituted by which we will be constituted by a properties of the constituted by the resembled properties of the difference of the constituted by the resembled properties of the constituted by the resembled properties of the constituted by the resembled properties the resembled properties

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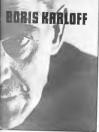
radiose and makere good health associated with the British. A blue corpse led us to his theer, but and to subserve core of a cold Corpsethion costle . . . no hist of dark notificated spirit, Instead, shough a long window. Crickest work as the control of the con

fore us, he seemed to personify the



Advance. The Break Cat (1994), Latt. Prophensials (1991). C





oph). The Museumy (1932), dictions Prentensies 1970 (1956).





KARLOFF: Well, It's stronge, of course. I found great changes when I first come home in 1933. Not so much in Landon—that was a rother peculiar thing. I found much more changes in the countryside because ada, and, in the interval, there had been the great advent of the materorterial highways and all the rest of it. There were late of new build. ings and that sort of thing, of course. In Landon, with the smoke and the grime, they weather so quickly it all becomes part of the scene, you know, and you don't natice it sa much.

CoF: Do you think you could settle a very important biographical contraversy . . . Are your real Christian names William Henry or Charles Edward?

KARLOFF: William Henryl I don't know how that Charles Edward came about. Samebady, when I was under contract at Universal, I think, made the mistake in the pub-



son or FRANCESTERN (1995). shot in continuity . . . they're spread over so long a time. It's hard so sustain a thing in film—especially when it's not known in which order

ir's going to be shown.

Coff: What sort of films do you go to yourself?

go to yourself?

KARLOFF: I don't go a great deal,
really.

Coff: What about the rumor that

It was Lon Chansy who introduced you to films?

KAROPF: Good heavens, nol I had been on stage for ten years, and I found myself in San Francisco. A friend went to los Angeles ahead of me; he was gaing to organize a vaudeville sketch at the Variety Pone. I came down to join him.

but it didn't work out so I began as an extra in films. When I was playing bits and small parts, I met Lon Chaney twice on the studio lot but that's all. Cell: Most of your biographies Set HIS MAJESTY, THE AMERICAN

(1919) as your first film.

KARLOFF: That is true. I was an extra in that with Douglas Fairbanks.

licity department. If a thing ever goes out, you know, it never dies; it crops up again and again. Caf: Were you born in Enfield

or Dulwich? KARLOFF: Dulwich.

CeF: Have you a personal preference for villainous parts?

KARLOFF: No, not really, I think all actors get typed. I know they rebel against it. Some actors do...

all actors get typed. I know they rebel against it. Some actors do... or they are supposed to... I don't know if they really do. But I think all actors are typed, and when you are typed, you're a very lucky man because the audience has shown

a preference, I think the audience must be your master. They've shown a preference for what they like to see you do, and I think you ought to slick to it. Cash But you were able to get out

of it with Colonel March, weren't you? KARLOFF: I don't quite understand what you mean by "get out of it," If you're shinking of the

youngsters wrote to me at the time,
if anything, they expressed great
compossion for the Monster.
Coff: Do you think this is because

Coff: Do you think: this is because most of your villains have been vistims of elecumstances?

KARLOFF: Well, I think most villains are . . even in real life. I hadn't thought about it particularly, I don't think the average chap who gets into trouble-call him a

villain if you like-deliberately sets out to do that. I think people get cought up in things os they happen. Caft You've worked in both films and theater . . . KARLOFF Oh yes, I began in

theater, I had ten years in the theater.

Caf: Which do you prefer?

KARLOFF: Theater—It's live, it's immediate, it's a sustained effort and it's in continuity. It's much





Caf: You didn't make one previously with Anna Paylova

THE DUMB GIRL OF PORTICE (1916)?

KARLOFF: Not that I know of ...
(loughing) ... Don't believe everything you read!

Cof: There are many different

CoF: There are many different accounts of how you were cast as the Manster in FRANKENSTEIN. What really happened? KARLOFF: What really happened

was this I'd been in a play in Las Angeles colled THE CRIMINAL CODE. It was sent out from New York with four or five parts to be cast locally, and I had the luck to get one that was very shawysmall, but it was very showy and well spotted in the play. I think James Whole, the director, saw it. A few months later it was filmed. Because I'd been in the play, I had the chance to play the same part in the film, and I think he'd also seen that. I was working at Universal at the time, and James Whale was in the commisary having lunch. He asked me over to his table to have a cup of coffee and sold he wanted me to take a test for the Monster. I can only assume that he had seen THE CRIMINAL CODE—cirbler the play or the file. I didn't ask him, and he didn't tell me. Cof: Did you ever see the very

first version of FRANKENSTEN mode in 1910 by Thomos Edison? KARLOFF. No. I never did. I didn't know it had been mode; it's news to me. I knew it had been done as a play—here in Landon, I

CoF: It's said that Belo Lugosi made tests for the part. Did you were see these? KARLOFF: No. I never did, but I was once told that he insisted on

doing his makeup himself—and did this awful hairy creature, not at all like our Monster. Coff: How much of the canception of the Monster's appearance

come from Jack Pierce?

KARLOFF. All of it . . . except for one very finy detail. It was effective because he experimented and tried all sorts of things, Finelly, when we were in the lost stages.

weeds be, my year swriter be of more and native and native and native and native and native and native at the general season and a season a season and a season a season and a

and getting it down to what it

Whole?
KABLOFF: Oh, a fine one . . . a
very fine director indeed, He did

very fine director indeed. He did JOURNEY'S END, the play which R. C. Sheriff wrote. A very, very fine director indeed... Coff Why was the scene with the little airl cut?

KARLOFF. Well, that was the only time I didn't like Jimmy Whale's direction. We were on our knees apposite each other when the moment come that there were no more flowers. My conception of the scene was that he would look up at the

flowers. My conception of the scene was that he would look up at the little girl in bewilderment, and, in his mind, she would become a flower. Without moving, he would pick her up gently and put her in the water exactly as he had done to the flower-and, to his harror, she would sink. Well. Jimmy made me pick her up and da THAT [motioning violently] over my head erate act. By no stretch of the imagination could you make that innovent. The whole pathos of the scene, to my mind, should have been-and I'm sure that's the way it was written-completely innocent and unaware. But the moment you do THAT it's a deliberate thing . . . and I insisted on that part being

CaF: Of the three films in which you played the Manster, which did you profer? KARLOFF: The first. In the second

they made a great mistake about which I also complained, but, you know, you dearl have much say lie. The speech . . stupid! My argument was that if the Manster had any impact or charm, it was because he was inarticulate . . . this great, iumbering inarticulate sectors. The manner he spoke you sight as well sich left mist for play



THE TOWER OF LONDON (1939). Above: completing with made national balls of the firm underward preorbest. Completed too explicit in its vicious and what forture chamble sequences, the firm underward pre-



Is straight, in the hind and Idele's like is heccure they chought the state of the

the three.

CaF: Several years later you made HOUSE OF FRANKENSTEIN in

meantime, it had been played by Lugosi and Lan Chaney Jr. . . and then Glenn Strange.

Strange's Manster?

KARLOFF: Well, he wasn't as lucky as I was. I got the cream of it, being the first. I know I wished him lats of luck. . . haping it would do as much for him as it did for

me, but . . .

Cafe Have you seen any of the recent calar versions? KARLOFF: No, I haven't seen any of them. I've seen a few of the soralled "horror" films made in Amer-



Bela Lugosi. What's your opinion of him?

KARLOFF. He was a very fine actor and a wonderful technician: in his younger days he had been the leading man of the State Theate in Budopest. Poor Bela had two troubles . . . I think he remained slightly old-fashioned in his acting. He didn't grow with the times, and learn the language in which he earned his bread and butter, and that made it difficult for him. He was in America much longer than Peter Lorre. I've worked with both . . . in fact, we all worked together was no difficulty for Peter; he really got down to the longuage. Belo didn't, and I think that handle

capped him encrmovely. It was a pity.

Gafi Were you helped in your Cris most roles—fu Manchu and Mr. Wang—by diplomatic training?

KARLOFF: I didn't have any. No. and the was the consular service in China. The elder of the two—who still lives—was in the foreign who was the life foreign of the two—who still lives—was in the foreign Office for many years in charge of Office for many years in charge of Office for many years in charge of

ico, and I think a mistake is made when they go in for shock for the soke of shock instead of letting it work out naturally from the story and situation and character. I ship it really rather vulgarizes it. (It was with that in mind that I refused to play the Manster ofter the third one. l could see exactly what was pained to hoppen) The word "horror" is the wrong word I've olways contended; it's pedantic, perhaps, but the meaning of the word "harror" is revulsion, and, of course, that isn't the idea at all. I think it rother lends itself to the cheapened quality that has crept in-which is a plty because these stories olways changing fashlons. I've thought it must be because they have their roots very deep in the various folklores and legends of every race in films without dialogue. They would be better without dialogue.

CoF: Did you enjoy working on THRILLER?

KARLOFF: Very much, indeed. The man who produced it, Bill Frye, is a very good friend of my wife and I, and I have great respect for him. I think he's a wanderful producer and a great last to television ducer and a great last to television.

-he's gone to Columbia to make films.

CoF: You made several films with







Above: FRANKENSTEIN 1970 (1986). Sons is in too measure form each, playing a since descended of the Frankenshell family, no less than basin virtue your Proceedings. A U.S. TV play tool like public facilities, premare he is back to the months required but being again.

to go into the same service, but I dign't want to. I couldn't pass the exam anyhow. I wanted to be an actor, I dright have any. Coff: You made BLACK SABBATH

CoF: You made BLACK SABBATH in Italy. Did you enjoy working there? KARLOFF: Very much - except

KARJOFF. Very much – axcept hart it was broulty cold, and the hotel was a sort of morble polace. They don't sworm up with one morb being struck, and it was shere that I get quite till. I come back to lingland at the end of the structure of the complete in with a good deat of efficiently I and a structure of the complete in with a good deat of efficiently I will also a sort of the complete in with a good deat of efficiently I will also good deat of efficiently I will no good deat of efficiently I will not a sort of the complete in will be completely sort of the complete in which is the complete in th

Cafe Wasn't there an unusual ending to the story in the Italian version with the camera pulling back to show the Wurdulak on a racking horse ...?

KARJOFF, Yes, It was a most communing ending, really, Sort of getting an this reading harse and everything. The producers in holly wood didn't like it, and hisry had a very wolf in point, if there had been any suggestion of comedy in any of the three stories, than this would have led in. But there was no say, gestion whotever, and this would have come as such a shock that is would have dear a such a shock that is

don't know if they were right. I think they must have been because they are very intelligent man and very successful. [Nicholson and Arkaff of American-International

They know their market, they know their field very well, and they've been extremely considerate to me. I'm most grateful to them.

Call in 1953 you made another

KARLOFF: Oh, yes, Oh, God.

CaF: Con you recall much about this one?

KARLOFF: No.il haven't the least idea what it was like. Incredible! Dreadfull No an in the outift spoke.

English I don't speak Hallan. Just happless. I had a very good rime, but that's beside the point.

Cof. DIE, MONSTER, DIE! is based on Lovecraft . . . and your previous professional engagenter with Love-

professional encounter with Lovecraft was when you included one of his startes in your anthology . . . KARLOFF, Yes, I had to read thousands in choosing the stories, and they were very pleased with the result. I know that Lovecraft is regarded as one of the masters of

CoF: You recently hasted the science fiction TV series OUT OF THIS WORLD. Do you think the rise of science fiction on moss media





how: on starting with Viscost Proce in Roger Corman's THE RAVEN (1963).

is going to mean less gothic horror in the future? KARLOFF: No. I think it's all port of the general pattern. The only trouble with science fittion is as

someone said during the way, "It's no good doing a play with this sort of thing. You can't compete with the headlines," With science fittlen it's pretty had to compete with what is actually hoppening today.

Cafe Just after you completed FRANKENSTEIN 1970, you were widely quoted as having sold. 'They doe't know how to make decent harver films any mare.'' KARLOFF: I doe't think I ever sold that—not publishy amyor.

CoF: Which director hove you most enjoyed working with? KARLOFF: Films? . . . I should say Lianel Barrymore! That was the first sound film I worked in . . . at MGM. I'd worked with him before . . . as an actor in a silent film called THE BELLS. That was for an independent company before we went to MGM. It was wonderful for me working with him as an actor; I admired him enormously. And then at MGM I worked in the film he directed (THE UNHOLY NIGHT), and he was absolutely marvelous, in those early days of sound, it was all rather primitive. We were short of stages. The hours were too long and

he just couldn't cape with it. It was a great loss. He was a great director, and it shink he was a wanderful character actor. Of the three Barrymores, I'd say he was she best of the three. Coff: What's the approach of

Cof: What's the approach of Daniel Haller who directed DIE, MONSTER, DIE?

MONSTER, DIE?

KARLOFF: Well, it's his first film, and he was under great pressure. I enjoyed working with him. I think he's going to make a need

director . . . you see, he's a wonderful art director; he did all the sets for THE RAVEN. I think he's got a great future. Coff: One final question—what part would you most like to have

ployed?

KARLOFF: I never have really bettered about that, I think it's much better for somebody outside yourself to choose the port. You can always say no. You always know what you can't do. But when you say, "I'd like to do thos," may ou say, "I'd like to do thos," may ou say, "I'd like to do thos," may ou say, "I'd like to do thos," may.

be it's something you can do, maybe you can't. Let the other people choose far you.

Cal' Thank you very much, Mr. Karloff.

KARLOFF: Not at all. E N D

END Interviewers: Mike Parry and Harry Noeller

Mike Parry and 21





I recently had the opportunity to use with Links Birt short THE EXOR.

CIST and the problems and exists a single state of the conference of the problems of the conference of

"I towe the move very much...! In very proud of it," Linda exclaimed when I asked how she felt about the fushed perdocte. "I'm the same person that I was before the film. My friends as school and my farmly treat as school and my farmly treat as those and my farmly treat as those and my farmly treat for a school and my farmly as the first all, it took between two and three bours to apply the make up, and we were always longiting between takes."

Has the portrayal affected Linds? In her own words, "absolutely no." Talking with more materity than many people twice her age, Linda said she never bothered "getting into my Regat

THE PUSSESSION OF 71710)01 SUOLK

role. I never had to work my self up emotionally for filming each day, I thought of the role positively, but if I had gotten into the port too much, I could have possibly had grobleme." Describing the filming cree as "weaderful," Miss Blair also expressed delight with EXORCEST director William

Freddin, whom she called "andeceribable, werm and prilling."
The special effects did crase her some naived demonstrate of the spoart 2 are when the makers for the sposes of the sport of the spotrate of the sport of the spodered principal and the sport of the and sometimes much latter. The most streamess separed of the film occurred during the frazzing befroom seene. "I had besting said, on my arms and had to beld hasters in my hands to keep some," the capitation, cutting her insum," the capitation, cutting her insum, "the capitation," cutting her infering the current. "They built a special from the current." They built a special from the current. "They built a special from the current."

100 degrees, and if I got too cold, they would take me into there." One other inconvenience occurred during a segment which required Regan



to be propelled back and forth on her bed. "They had a machine specially built to push an best and forth. But built to push an best and forth. But busping into my book caming brisises, and a deep red mask". "Lieda can her fingers across her back to show me where the bruse apparend. Did he have a difficult fine staying on tops where the bruse apparend. Did he have a difficult fine staying on tops the replied, unfilling, "but it did help when Ellen (Burstyn) was on there to hadd on to."

Shottly, Linda heads back to Westpert, Coma., to ninth grade in Coleytown Jusior High School where she is "freated just like one of the kids." At school, her favorite subject is math. Although she lost the bid for an

Although the lost the hid for an Academy Award for Best Supporting Actions, Linda that receive the overlead Actions, Linda that receive the overlead actions, Linda that receive the overlead action of the Actions ExORCEST discrete William Frieldin and astronovities William Frieldin and authors growther Blazy the Frieldin and authors growther Blazy the Frieldin and authors growther Blazy the production, but according to Linda, the set was a place of perfect hardness with no flights, goobseay or temper tames—just copyer Hamanships.

My questions about relationships on the set and certain special effects

















What was the goproximate mode from budget on FANTASTIC BY ANETS

R.C That's hard to say since it's in one of those sreas where there are percen tages back and forth. That is, the Czechs were paid a certain amount by the French and, in turn, got a certain percentage of the world market. In a deal like this, your budget gets vague. They have quoted that if they paid for everything in straigh: cash, it would have been about \$800. \$900,000 - maybe a million. which is expensive, though not expensive for animation.

How did the script organite?

It came from a French science fiction novel, and the original concept came from Domians and Valio, the two French producers who bought the novel It's their first feature; they've worked in both live action and animation in short subjects and documentaries. They are highly respeded in Paris, where then have been commercially successful, and bove won many awards with their shorts, but this is their first attempt at a feature. You rend you had some of the cells

from the film. Were they drawn oversize? R.C Yes, I do. They're about this big IRC gestures opercommutely 8" X 10"

I con't tell exactly... But it must have been to get all

Yes, there's great detail within. Particularly so much more shading as opposed to the flatter type. Are there exhibits of these cells exp-

Yes, there will be. As we were saying, we mucht even have a little brochare, a glossary of stens of the serentific terms of the Planet with a transletion on to what they might mean in paced lobby deplays and handed out little have chanes which had still fores the picture and a

his thoughts in consection with the film, We'll purhabity have a brochare like that environment stills, converents, a glossary and probably have lobby displays utilizing seem of the organic What effout art galleries or something on

That would be a very good idea,

And also sales of cells. You know, they places for rain at about fifteen or pernty-flor

That sounds great to me. /Langhing./ And they were hard to get because they

Obviously it would be a fantautic work of set to have in your home. And I want to thank you. That's an extensely good idea, We are just stirting our plans on H. As a matter of fact, we might be able to work something out with the Museum of Modern Art in companion with the operang in New York; especially since matter of fact, with CRIES AND WHISPERS



Occasive page. Ray Milland as the berser's scientist who finally sees the face of God IN X-THE MAN WITH THE X-RAY EYES. Above 18ts to right -- Vincest Proc. Roger Corman and Boal Rathborns, between takes in TALES OF TERROR



FANTASTIC PLANET, released by Roger Consum's young distribution firm,

we had a sementar at the Museum

Do you think that the finencial failure

to do with the way UA handled the ad companys? I think so, United Ardets and most of the majors are not equipped to baselle this type of film. One thing: they may like the filmthey may want at for prestige purposes -- but at the same time they're interested in setting James Bond, which is what keeps that company going for the last couple of years, and various other films. The potential in an act film is nowhere near that great. So we'll do two to three pullion with this picture. For a major, that's med, but not so phenomenal for them, and normally art films are 3-, 4-, 500,000 dotter prosen. Their organizations are such that they transcriders. For them to get out an ad camp-

up with a better ad carepagn for well under

After three years, how does your conpeny compare with other movie distributors?

R.C.

rendent distribution company. We've able, from or filten and say, "Look, we're giving you con this michael." It's unfortunate you have to work that year. But of a promotive AIP was you good at that; they used sweeds when they didn't reen have it. When they were almost about to go under once or twice, they were still talking very load and strong, saying, "You're not going to be with an next year if you don't push that picture." What they really meant was, "If you don't penh this pectage, see he not going to be

Mar was your experience seah United

Artists when you shit YON RICHTOFEN AND I was partially satisfied. The film was It was a low budget pecture. It cost about \$900, 000 and, if you know how much it costs to do flying sequences, that meant it was really loss hadnes to set all the arrespl stuff in at \$100,000. My relationship with them then and smee and prenously-Pre made a series of films for them-has been busically good. Two areas I

had slight complaints on on VON RICHTOFEN: One, I didn't get the cast I wanted. This has been a continuing thing with other majors You've subsect to their decision as to who is worth what in the leads, And I'm not a big befilms, with great star names, If you mit a Paul Newman or a McOgeen, that's one thing, But to set a middle-bracket name. I don't have knowns, And the majors continually demand those kind of middle-bracket names that I don't they really did one there that really burt the film. The film was more successful in Europe than it was in the USA, and I had reedicted that after their decause, which was thu, If you kow the film at takes place half on the German side and half on the English side. We shot it on Imland and the English were played by English, so they had English accents. And I said to them, ly set up a convention on accents. I can play

them as Americans and after the first sentence

that's spoken, the audience will renderstand with German accomb. I can do it either way. I prefer to do it straight American, so there's American accents and English accents, and that's it. But DI so the other way because it's

your money. Tell me what you want." They thought about it and agreed it would be played by Americans, When the picture was fireshed and I showed them the routh cut, they back, stoying, "It's wonderful. It's really great. But - and one thing; obviously we're going to have to get rid of those American seconds and

Wherh is what we did. And it mally hethered sso because, for one thing, the cost of flying all the Americans to Ireland, so I'd have the Amerscan accents, and then being told to dump them, ende in blow about \$20,000 in extra money

doing that, And, two: we lost the original performanees. I said, "You guys not really hurting the picture in the States, and you're going to end up pictures are dabbed anyway, and this gross

happened. That's one of the stanoes I've put most of my attention into our young company they're simply exceeding their judgment on a whole series of poetures. So they dan't really sideal one. Although I'll knock them a little bit for that, I don't want to knock them too

What have been your projects more then? Since then, . . Well, we're having a kind of nice run with a pecture I produced with my

brother [Gene Cornsm] for UA. A strught scion files with Jan Brown: I ESCAPED FROM DEVIL'S ISLAND. Another New World Skin SEVEN BLOWS OF THE DRAGON, was made with the Show brothers in Hong Kong, If's a kung fu files, but not in the normal vain. All bung fa films so far have been contrasponery, rather wild films. This is an extremely well readand very hig historical spic that we sook because it is the biggest and best of the kneg fo pictures. We don't know how at will do; but since it's such an obviously well-made perturn, the andsence should like II. On the other hand, cinco it's bistoriest, it will not fit in with the current kung fu fad, But, again, we took it somewhat the picture in preference to various other rec-

And we've propuring a number of other films for next year, I bought a neset called COCKFIGHTER by Chades Willowford, which will star Warren Oates. It takes place in northern Plorida and touthern Georgia, We'll stret

shooting around spring. CuP: What are your own projects as a director? I don't plan to direct probably for ano-

ther year. The development of New World has been so tree consumers and so difficult, I felt that I should put all my efforts at the mo ment into getting this company segastred and maily rolling. Then I'll be able to step away a fittle hit and on back to directime.

Coff Do you still plan to do the Robert E. Lee R.C. Probably. That's an intenseting question. I've been pizzenz with that for four years. It or issuity was for United Artists, and they backed away because they couldn't believe that I could



Berbara Steele drives Vincent



DIE HOUSE OF USHER





Myrra Fahry brit a movie risher, only a Heuse Usher.

do it at the price I quoted, I worked out a deal in Virginia with a military academy: I was going to make a contribution to their endow ment fund (there are a thousand students in the scaderry) and they were point to take as Lee's battles. So I was going to put a thousand escs on the field. When I told that to the UA men is New York, they said, "There's no chance the academy will do it. We don't bellow such a crary thing," And they bucked nexty from the thing. Then, I got letters from TH fly to New York, I'll do saything, We need the money for the endoursent fund " But we couldn't put it back to gether, They would not believe. That is one of the problems with the majors. They're very louth to garable on things like that, and want more assurances

I read somewhere that Demna Hopper and Peter Funda claim that they that most of the tray seawences in THE TRIP. I wonder what

It's true that they did some shotting. If that were true, I would then be able to can that Dennis Hopper Jona Prancis Coppeta, Peter ares of film, and there was a reason for it. I am signed with the LA., which is the basic union. THE TRUP was shot in three weeks and these ware certain elements of the fantary responses which had to be picked up on a distant local fice -- ca a desect location -- and I could not, within my budget, take a full umon care to the desert, and I was beginning to be a little worried as to what to do shoul those scores. ces. And Poter came to me and said, off the down to the desert themselves and bring back these three minutes, I said, "Fire, Take the streety and bring me the footings," Which they did, and what they shot was very good and was redegrated into the film. But it was braited only to a few shots in the desert. Hose did Peter Bogdanorich approach you for TARGETS, wisch marred Born Karloff?

Well, that's quite a big story. Peter had been my assistant, and he had worked asgether with his wale, Polly, as my assistant on THE. WILO ANGELS, and then followed the Franels Ford Coppola routs, which was to start reshooks g Russian pictures. At one time, AIP files, because they do magnificent special of fects, but the films are very loose in story line. Russian films and to shoot some added scenes, additional shooting on a couple of Russian science fiction fliers. Then, I had a commit ment with Boss Karloff, which was a very in volved thing I wan't go into, but it mount that I really should shoot one more picture with cassest way out of a big settlement for all of us was to make a pecture. Peter said he would make the film, and so I said. "All right. Come up with a screet," We lorg thy developed the script and worked it out and then he shot TAR-GETS on that built and we sold at to Paramount. From that he had a couple of abortive attempts Rome. He got into an argument with Leone before the pecture-Poter is very outspoken. Leone had only directed A FISTPUL OF DOL-

LARS, FOR A FEW DOLLARS MORE and had developed a certain technique, and he brought Futer over because Peter is very much a film student, and he fixed TARGETS and fels that Peter would be able to shoot in his [Leone's] style. As they got to discussing st. Peter told him he thought Leone's style was no sood, and that under no chromotoryes would be shoot in that style. And Leone said, I just firmhed FISTFUL OF DOLLARS and FOR A FEW DOLLARS MORE, We made tweaty retion dollars here, and voo'm cets here to about the way I tell you to about so we to shoot that way." So he came back and he knocked around a little bit, proposed a couple of scripts. He and I were going to do one picture which ready never came together. This is very interesting because THE LAST PICTURE BROWN for U.A. I suggested three projects to there: THE LAST PICTURE SHOW, THE HORSEMEN, and VON RICHTOFEN AND BROWN, They chose YON RICHTOFEN. Frankouhrieser then did THE HORSEMEN and finied with it. Bogdanovich thee did THE LAST FECTURE SHOW and had a big success His wife may shortly make her debut as a day. recor, possibly weeking with my wife on a forthcoming picture.

Bruce Dern fwho became a star when he appeared in SHENT RUNNING) and in an son, who was the serger, waveed that part. How

Everybody wasted that part, but it was clear from the etert that Foreign was going to get it on the busis that we'd had a big success simply going back to repeat that and Peter owned a piece of the picture. So he was a coowner with me in front. The problem then came to the secondary part. These were two subsidiary roles and one I give to Derron Houper. So then it came down to the third pole and it was between Jack Nicholson and Brace Deen, Jack hadn't done that much at that tiese, although I'd known him lower than I'd known Bruce, and I niggly chose Bruce be cause I had liked his work in MILO ANGELS. Then, when EASY RIOER started, I was may poxed to have produced that for AIP with Peter Fords and Deenis was to direct. Saw Arkoff, in an hartone discussion, insulted Denses Hopper and got isso a big argument, Since the idea for EASY RIDER was Peter's, Peter walted with the idea, Nicholson, who was thro and said. "If the deal is blown up at AIP, brong it over hore. I think I can get you financing from Columbia." Columbia financed it, and the thing grossed twenty or thirty melicu dol that receive, things would have gone better. But Nicholson, after EASY RIOER, was interrorwed in the New York Times (he was a big star) and he was still comptaining. He was saying, "Roger always gives Beece Dem pasts I should get." [Laughter.]

CoF: Brace Dern said laser that he had received

MAMA, and he said that he was "really pleased," Wolf, this is standard for this mason. These gays were and are all friends of care and they are good actors. These are some of

the right role makes a huge difference. Jack Nicholage had worked with me in probably tation - but it took the right role in EASY BIDER to make here a star. Peter Fonds had knocked around playing in things like TAMMY AND THE DOCTOR, which he referred to as young man with the short harrout, the buttondown coller, and the striped tie. He got the ment on THE WILD ANGELS. He was to play the secondary role. George Chakins, who was chosen by AIP, was to play the lead in WILD ANGELS, I then chose Peter Fonda to play lead. One of the through I said: "Everybody has this picture to be really authentic." Chaking upt on the motorcycle, took a fifteen manute of that picture. I've never gonne got on one of those things again." So I just moved Peter Fordo up to the Chakiris cole and Bruce Dem up tire career and real by made hom a star from

So, it's improvement to these gays to get that come note which can be out them one, demonstratively contained to the control of the service of the service good action like Beare Darts below to all parts at the service of the servic



Vincest Price burnering thirs; up with verye, in COMEDY OF TERRORS

Lices Gran proving she's a rail fresk and laborates in TALES OF TERROR.

and they did not have memor. I stud, "I can show you the grooms of these other relatives that our did not seen that the study relatives that our did not seen to see the grown or eight to the study of the seen to see the growth of take them and that is one of the groteless received by the seen that the seen of the groteless and that them and that is one of the groteless and that they can't get with the majories except occasionally, that day not that will push them up.

Back Act Foce that was pain seem up.

CoF: Which directors influenced you most!

I'm save that Fellow and Bergman did after I

now THE TRIF.

Pre-mer that Pelliss and Response this often I got THE TRIP

B.C. Yes, very reach to, Bergman, Fellini, Exercises, I think, is the great, brilliant director that everybody still (offens, You lock at in Exercise in the form the early 20% and you.

that every body with federory. You knock and an Elementatin film from the sarely 295 and you see the most modern seventiers years old director working out of stramptone on Gerenwich William is uning much. Essentials inclusively— [Composteroisty, and wellows mouths before they record interview, the factors applic and another of Composition of the right and another of Composition of the Tell'S LARTH attention they deviced interview.

on Cornaa's Mrs. -CTR | CoF: Is there may particular reason why so many of your film have been in the Strentes;

I.C. Purtually because I file three power, and paradily because they are very commercial once. When you are working, at I have does, I were to beight filter - contray are made to be a contract on the contract of the contra

they make something evey close to them, but it doesn't the within the anomal consenued position. If doesn't this within the anomal consenued position is a series of the series caused THE INTENDER, with the state of the series is the series of the series

CoF: Who christweed INTRUDER?

R.C. It bounced around. It was with Paths when Paths burstly land a company. Then at went with Grown Distribution. of America, It's a some subject about distribution.

CoF. Do you have good relations such the LA.

R.C. Yes, I worked from the beginning is the
U.S. exclassingly with the I.A. On pictures.1
have deceind, I believe every posture but one
shot as the U.S. has been I.A., except one
which word NAVET. Most of the pictures I
framewer are now. I.A. singly on the basis that you
orall make them with the I.A. it indue
to depth. the whose I word inspect, I always.

CoF When you say I A , do you mean NAVET or inited cross?

They can be NAVET or moved either one. More likely mixed crews. As a matter of fact, the LA, seems to accept it. The LA, when I started, I have a feeling, was stronger than they are now. Recently, they seem to high letthe little picture above on the base that they know these \$50-, \$60,000 pictures can't really made by young gays who, as they get a little better, and up joining the L.A. arriver and they almost, I think, book at it as a kind of a what they are interested in because that's where the money is. A number of carefrages have I.A. I've sepred betten recommending them to the LA, to get them in Les Konnes, who did EASY RIDER, and a couple of others are now Do you shook thill Zitingond you colcled

of an Academy Assend for MCCARE AND MRS. MILLER? R.C. I don't know. I did not see the picture and I'm not familiar with it.

CoF Do you think for was robbed on DELI-PERANCE?

R.C. Yes* DELIVERANCE I did see and it was nagarifiently photographed.

OF Ive naticed as your Strontay files that you have a forested as you Strontay of safet.

A-THE MAN NITH THE LAW Y SYES, Paul Broch is NOT OF THIS EARTH, and Process Trice is THE TOMA OF LIGHTA **— they're all.

affixed with rised deceders.

R.C. Yes, Vincent was always very sensitive to high in his pictures. [Laughter.]

GoF Is right in some very symbolic to you?

R.C. I think it might be. I think reprobely who works in a consider medium in my way is working partially out of his concessions. And hy's coming up with sizes that it cannot to tally explain. When you see a pottern energy, so evoluting the didd—ther was a look, are to evoluting the didd—ther was a look, are to evoluting the didd—ther was a look, are to the contraction.





Rare shots of HOUSE OF USHER'S president—4, by c. have a Abset, Churchman, Criticelle and Object, Church Abbetton Prayectors United Vito.



land in which they mention that and document of it more than it members, and they rected of it shows that it members, and they rected of about sight or rise films in which problems with sight were counted posits to one of the short fairness. I hadd a neity thought of the short fairness. I hadd a neity thought of the short fairness. I had a new first had a know that, it is now concess with sight. List know that, Fou the last year or two Far had producen making meets in retirements and of seventially any. These deem centurates though the short that the planes, to some when then's seventially any flates, to some when then's seventially way. These deem centurates though the state of planes, to some when then's seventially way. The short planes is the state that the seventially way. The short planes is the state that the seventially way. The short planes is the state that the sevential way and the state of the state o

ally, written about some of my films in Exp.

in terms of your commercial filtes?

R.C. Yes, we do. The market present is the obvious research of checking to see what ocean to be goon at any always fixed but there we run

per eye at high scheeds on unifect meeties and on these large states are consistent of the consistency of th

CoF: If a certain percentage of hids and the wanted a film of a monater with two heads, would you get a wester, , , ?

second you get a senter, . . ?

R.C. We would consider it seriously. [Laughter,] We follow our market measurb, but not obtdy. I've been known to look at a survey and say, "I don't east if the survey any that, I'm not going to do it." But, in general, we pay

a great deal of attention to the research.

CoF Do you do their research across the country or primarily in California?

Promotive in California, At one time we were doing it at a couple of cities where I had friends conducting research for us. Recently we've out a lettle less emphasis on it. Now we're descript annually in California.

Are you trying to open films more in

Yes, We streted films at New World, that is filters that cost assumbly \$100,000, We're starting to raise our way out in in more expengyr filtes and we are getting the in-door play. Your Edgar Allen Poe filters were well

have a better critical sunse than Americans? Yes! [Laughter.] Why do you think that it true? For one thing, I think the French were

film. In the U.S. there has always been a feeling that fine films come either from Europe or given fine films. But because of the setup of the industry in the U.S., most American films the lower hudget American films with in occuneight come up with something good. So, themdifferent eye - 1 do beleiro, a mom discresses eye. I think today's American critics are probably as perceptive as the Europeans, but when I first started - say, ten, fifteen years ago - I definitely believe there was more insuftiful

Do you shoul she look of your Pire thus they really were Yes. Danny Huller was a very good art

director who again cases on to his first film on value discrete who works occasionally in featour ther on the sets, on the contames, on the proper to try to make a unity of it. In preking careers regles, I used leases that are not quite as fashernable today. I was going for very wide ande lesses, which I like very much, because the Poe filten were all shot on thoses week schedules for not very much money and they or 25mm less and just open at up. 1 like to work with that, For one thing, you set greater death of field and they see finites leaves. So there are a tot of things to be rand for the wide angle lens.

latter in your edition to someone who

Well, they started so my assessants. We worked with a lot of guys who started as somemets and moved up. I would say, follow that, industry. The first thing is to get working, I came out of Stanford with various degrees and started as a memerater, It was much tougher ther. The thing to do it to get working some



any difference whether you're starting to a whatever. It's to get working so that people will recognize what you can do. For tratteect, India can left you she started on some of her Somebody will stirt is a gopber, a guy who is setting almost no mency, a running emode. By the second on third day -- because, frankly, there is so much incompetence in any given field- if some gay as the lowest level, some one shows that he can really do it, and is willing to work harder than the others sed is trely interested in film - July, 60 you want to men

IT'LE CORMAN: On the first picture I did. these was a glid who came in an a production wenters for a couple of days. By the end of the week (this was in pro-production), the way turns with unsen and non-union. Particularly

in the non-union crows there is a great deal of some great talent is coming from I think when you get into the write, of's more stratified and you know that a grap is probably always going to be a gdp, and a curreraman is celested to that, etc. Colf Most size construct do you renerally sate?

R.C. Way don't you server that July? Fifteen, If it's over that there's too many. There's somebody extra, It's mother

that, it's snally past too. . . Mar Jonathan Kanley engenrying when was allowed only to prest one take, so he didn't

[Loughter.] Certainly not? That un't true, in fact, we used a lot of film. We used about \$0,000 feet of film and he generally sensed two or three takes, But Josephon, you know, is given a fittle bit to exaggeration.

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Hammer/Universal-86 min,-released June '64. With: Peter Cushing, Kiwi Kingston (the Monster), Duncan Lamont, Peter Woodthorpe, Sandor Eles. Katy Wild, David Hutcheson. Produced by Anthony Hinds. Directed by Freddle Francis. Screenplay by John Elder.

Special effects by Les Bowie. .

Bazon Familionatria (Peter Cushing) to back in the creation of his-business

Story In Brief:

As the story unfolds, there is mournmg to the house of a dead man, who tec's left to nest alone for even a few uniquetes before a body-matcher, working for the Baron, steals the corpor. The Baron pays the snatcher, then proceeds the Basse of "blambarases" experiments, scentific amountus tefunistess Fronkeastein so much that he is nearly killed. Hone, the Baron's ambitant, thinks that now they've been more or less "dis-

get hot. The Beron now feels that perhome town Kurbtand servery, for Ws many years since the moment he was facced to leave unceremoniously (in The Carse of Frankensteis, 1937), and "Peasants have short memories aroway. Hava" In their surreptitious return, the Baron

in a total state of abandonment. The Baron then tells Hoss bow he, as a younger man, began experimenting with the creation of life and the way it led Baron tells the story, we are taken back although they are it no way strafter to or even portally extracted from any of the seconding Harrener filess. During the flashbuck story, the Baron has at his tested equipment available - in fact, for, for more elaborate than any of the gired bits of appeartus evident in the carlier Harmery Street . . there are short-circuits, sparks flying and charges maddest about watts. As the Bacon nears the conclusion of

his story-m-flubback, there is the unavordable tendency of serving that the files rearribles more of the earlier days of Universal, which were long on action and melnets but short on depth, then the kind of muterial on which Harrings founded stuff and bufft a regulation, select used to bee not to surrifice death. good acting and mood for the sake of codestry and thad-and-blusdering.

Finally, the finhback (and most interrstrag portion of Evd) comes to on end as the typically angry villagers, but merter (which we thought west out 20



comethese she has seen. The Barro in satercaked at what he need of is has own menter, apparently preserved all these years amid the rocks in a hugo block of glacual ice (surrounded by Snean-Wrep). Building a buge fire, they melt the monster cut of the 'ton." But once the Barre



years ago), run the meester down to an epipercot death as it falls into a grego hith up to the mountains.

Fascinated by the story. Hans even with the Bason to the village (which has a caminal miner on) for some charges reason - perhaps to one who's still as round after all those years, or merbe because they're hungry from the long tankards of horseht and a course of sour cream, lox and hagels. In the inn, the Baron suddenly hecomes unmanareable and infuniated as he recognizes the Burappearer (and his festestically shough wife) and sees him wearing a favorite Frankenstein ring, apparently part of the valuable property looted years ago from the Barce's chotesu. Now discov-

ered because of his outburst, he and

By soing the advanced and secret Frankenstein-serebre method ((basically, slicking 5 fingers lete e brain), Dr. Cushing feels its elections (L) and transplents it (L) into the body think tank. Hans are forced to flee. They hade in the. tent of the Great Zoltzn, a traveling sideshow hypnetist and charlates, but are soon traced there by the gendames. from whom they flee again - this time the Baron and Haza run to the advocant mountains to hade While these, a deafdon't benzy rid they've befriended shows them the cave where she lives and offers them shelter. Later that night, the ing a sound, then, gets up, walks and sees the girl apparently mumbling at



I want year to sing in grafitude, "I have no cirings to hold me up."

o say. At least, that's what he'd say if Jahnay Carson told it to the



chateso, he cornet make it respond even though he brings it back to He. This is where the Euron gets the bles. of having Zoltan, the side-show havenster cut of his come. However, more Zoltan is hought to the chateur, he drives a bard harrento and forms Bures Frankenstrin to agree to a purtnerskip if the monster is to be brought to consciousness.

From the time Zoltan is brought into the picture, the Baron's lack storts to run out. For, unfortunately Zoltan is greedy and viciously enterful; he stone the meester inversity opposite to an into the village on vacous rights on different emods, such as stealing gold fours the church, and "penishtee" Burkomuter and the Chief of Police garbed in Tyrolian elothing marches on (Zohan has a graden asseinst them too socied his business). The "punishments", however, result in a crushing death for the Becompeter (another scere proving that the monster could make a fortuse from wonthing) and a emiar death for an imporent policemen. Frankonstein is livid with race upon discountry to what sould use Zolton has not his creature, the monster. Neathy lather Zoltan to anger, he throws him out of the chatesu Zeltan sneaks back, however, and orders the mouster to kill the Buron out of revenge for being tossed out. During the ensuing scuffle, the Baron waroz the drunken ploating Zoltes to beware lest the monster deflicting orders of whom to destroy, fin-





boths of thirodone and start starges, assumed his hierarcty is accept, unstring deficies apparatus, counce donage — as hart, making a news of things. With the villagene class at bond, the Barra situacyst is zero the moster or started and the started of the started scale of the started of the started of scale of the started of the started of an angular started of the gauer. The college of course, leaves come to speculate that the Bonon and the recenter courper stappers in a normal, therethy we hape yet appear in a normal, therethy we hape yet appear in a normal, therethy we hape

appointing rehash.

to the chainsus, Frankeretein is racing through the countryside on a curt in an attempt to save his monster and his whole cureer. Too late, the monster is unmanugable, having broken into a cache of house — then it drinks up a

Constitution for a content agreement to content the content to content to the content to content to the content to conten

Meanwith, the Chorf of Police workers to the first that Parksonitist and his mentir are back that Parksonitist and his mentir are back that, and instant deing sourching about it. However, the begreg rid and Hans had the mounted begreg rid and Hans had the mounted in the property of the Parksonic is urrested and placed in 1st, from which he ecopes support by solving a guard. The grid, Hans, and the mounter return together to the choten inhoust the Sasow White and 2 of the 7D work, mouves that a postice of the 150 medical parts of the 150 med



MONSTER MAKEUP MASTER OF HAMMER FILMS BOY ASSTOR







IR nav se we translation but, from dietance, Bray Studios look cestionally ke a senall varighte easile rading out of peaceful English countryvide. closer view, it consure of a number of large sheds (catting rooms, 6km secope, workshops, etc.) dominated by a large coursey notice. It is in the meant of this manusce that the makeup department her. At first glasse, it is alarmingly like a deather's office with its choir and econoconservation spatiales with good natured transet; it is easy wast as recipances upon some difficult aspect of his ant that he becomes serious. Seated in his

Coll: Time of all. Mr. Ashron, is your work ASHION: No. not just horror films. It so bountes that I have been esseciated with Hummer films over the lost 25 or 30 pro-CoF- Do you intend to speculize in

ASHION: Well no. It's been my furture that I come into senting with Hommer when this become popular, so I developed my own ways of going about them. Recordly, I did o film that was not for Hummer, but it

of Harrans with Civistopher Lee and Peter Cashing. The plot concern four or five people as a train jearney. One of them is an annual man refled its. Terrar who predyear e peck of cords and talk the fightees of each of these young men. There are fine weather stories within the longer story. I thought it was on excellent picture. CoF: Seris Kurloff once and, "Without try maken man, I am nothern." Do wee think this applies to many become stars? ASSEQUE WAR, I should it is a very modest statument. He is a charming man, and it is very kind of him to give so much credit te his melaran orbat. He is a warderful erthe himself on an actor, but I certainly thirk that a making order on oater greetly

Atheron: Well, It so become that finds made the original film, and he told me obsert Mr. Piece. Although I rever met bles, hous a very great admiration socked for his work. Wenderful. I think the concept of the freekenship Hignery or imagined by Flexus and Karloff was just right. They made the churcher a very sympothetic one. Cof: I think that the Kerleff meester had a completely ishuman appearance which magnified the creamer's human real. stern sected less monstres in appearance than destigated men. In Ent of Frank











enstein ros have reverted to the original ASHTON: Yes, I think so, the idea being to explore the sympothy rather mare this assembly of heads and fingers and bits and . . . a security creation with the boals, The preducer reelly weeded in thream in. The premiur remy needs up of the best on H P had been remain up of cerpen from the provinced Oh yes, I think the reserve of the bifu girl and her referiorable with the repeater certainly wanted

CoF: A lot of your files here been remakes. Does this make it harder to create an original makeup? ASHTON: No. I don't stuck so. You use year own inflores on the matter. You're not bound too strictly to established makeups. I dream up my ewn, end as long as corry sut the intestion of the preducer, oil Cof: Ore of your films. The Physics.

of the Opera, was a remake of a Lon Chancy classic. What do you think of Change as a master of rankeup? ASHTON: Wooderful | Wanderful | | used to advice him very much. I remember parto fully the evision Phases what I saw when I was young. There were a result of young men sitting on the edges of their seets next to me and when the girl disdused his fees, it was such a victor shock that they full straight off cats the foor, Weener ware contied out screening . . . sh. if was morvelosal Noturally, raday we dealy use the polyful methods that he submitted CoF: I repeatly heard a Special Effects man say that he could no leagur enjoy . fastary film because he knew hear rarry.

ASHTON: I don't think so . . . I don't think it expelles to old special effects men exten-If you go close booking for technical markets gene ofeng to see some pairts of engineer that I'd heard obest-or felt that I made to know obsur-on some very good file, and Fre come out and suckerly realized that I'd ferporten why I want in Seconds I'd enjoyed the film so much" . . It was good watertalessent it book your mord entirely mone from technical reature. I think that they stick out too much there's superhive with them. I den't think a person should leck obviously roofs up . . . orls CoF: Do you like borrer files yourself? ASHTON, Yes, 1 de

Cof: Have you a favorite? ASHTON: I don't think I have. I like the lot I saw a very good one receivity, X-The Man With The X-Rey Eyes They used o block contact less | on idea which I respected for Evil of Frankassies, but the producer dich's lite it. The effect in X-Rey

Cor: Here we a formula for a successful ASHTON, No. 2 votes from film to film, I plon my week by the solpt-ond, of

Auhton's makeup skotches and in their final filmic form for THE PHANTOM OF THE OPERA and CURSE OF THE WEREWOLF.

course, the predicar's wishes, CaF: How much tame are you given to techwas a basical ASHTON Usually I know saves ment's in ordrance what is likely to take place for before I can work on it I must be given a correlate script. Then the actual five that Jack Pierce's werenolf makeup for Lon Chancy Jr. took as long as are hours

ASHTON Six hours! Goodney, sel The recurrence time is probably about two and a half hours. In any case, the producer would never offer it. Cof. Professo Hyman's wakesp to The Gorges with its very occupies . . . o verification me socials very occupies . . . o verification me socials very month of the per social very month of the per social very month of the per social very month of the person of the efficult project? ASHTON: No. 1 den't think so .

can rewember a couple that game me more heodoches. One of the very early ones woo Meen Street ... I thank it was called The Man Who Could Cheen Death-that were very delliexit: Asten Diffring, I remember, used to rome for about two and a half haurs . . . then rest of it. Carse of the Warewell was a different one too-very difficult indeed That

That was very

right down to the wood







GaF, You seem to strive for authorityity in your rankeups. The varyaire teath in Kins of the Fernaire, for limitance, were made by a dentise, I belleve? ASHTON, Yes, thor's right; seems of there were, I made some of these repair, but average of time you can give to one assest of the july. When you have five or als different phyropters who require teachyou anyesters have to sublet them. I have a great interest in seeing that things are obout the slupes of teeth and be able to distinguish between the vertees black and sey, where it comes in the love. You have to be anatypically securit. They applies to CoF: What do you use for blood? Not ASSITTOD Should Wall, was one our cults a number of different substances. A "blood" ne more up by Mux Foctor which is very assed shall indeed. It congects, and has goed prov (sideout II congents, and has a weederful calar. The celers very slightly essenting to corners stocks. If you are using block and white you sen use appdress. knows-what. Caffee essence, for instance, in

CoF. What is your advice for would-be

ASHEON: You must be sure that that is

what you want to be and not underestimate the requirements for the work. You wast

he oble to rives and to readel, you must

he delt with your flowers. And you must have a good pair of eyes and wash what nose on properly was an year wonder down You must be oble to observe named and san then up, guess what they do far a Sving . . . why seem people have has so the forebead Same people are shapes untiling and have little crisisles around ides of what people are carrying proceed in their netl When I'm abroad I like straking about with a openers, looking or people, chate.

greeking those with inversifing fores or peculiarities when they oren't looking. I Above all, you have to have a good deal of general knowledge and he oble to makin morthlyn - nigwenking, far instence-When I storted I couldn't new, and I want wigs. It's not always easy to find wark either, but these with percessooner gleges mornings somehous. CaF: Have there ever been any amusing ASHTON: I don't know elevat that eased when Christopher Lee wanders proved

is his vompire teeth scaring the elickers out of everybudy. I have sometimes put contact lenses on my own eyes to give part, the artists, pertuclarly Christopher Lee phopostries perhaps, we all down and get an with the work. Yes connet weste live, you coreet be lose on the set. Cof: Landy, have you anything to an AMERICA, I'd The to those their for their interest in my work, and I feel very hancred Michael should stone down here to tour averall should come down here to that all the subscribers should get together Boyue, so that he een make the difficult legency down here reere after. The interview terminated, my host me reams of skriches for his makeups,

Haramer Film dealing with the the Catholic church. In the adjusting room which serves of arms and hands-like a quick out from Ashen withdrew two nestly labeled ton subes containing . . . Drocule's neath! and the canada of a young lady werewell as used in Dr. Terror's Hance of Horners Stifffully mode, the vangum teeth clip on over the acter's over. A handsome selection of south made vangire hims were

stee on daught;
Upstarm is a sterences are keps the
grassone relies of Eny Ashbar's pain.

Others Reed's mand term Cure of the
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of his work.

I next saw two ord the resources "hearts" should "from Red". One, hearthy pudded and next to ensure a reason of the rest of

44



Above (and opposite page): a preliminary Aghton design and... the final outcome: Prodence Hyman (doubling for Barbara Shelley) in THE GORGON, Below (and opp. page): Ashton's creations for THE MUMMY and PARAMOIAC







As he aboved me our the random, dathen told me nome of his over a desic fer fature horror finas. His fewerite is a project consecuting at the five of the property of the first of the first common which they shittle—and then gold as well! Hameri's man of many makeops has had some experience with absundanhosting soon made even of the season, having soon made even a season, having soon made even a season, the first own made with a season of the first of home of Boy's ideas. As sujcyable there and a built hours

An anjushic three and a half hours caided when I made my leave at Ashtun, Auring fers presented has with a copy of the Hannaver Film hance of our Periods counterpart, Milli-MINIUIT FANTAS-TIQUE, on behalf of its other, (the was appearancy pleased, as many of the selfafrom his films reproduced on the magazine from his films reproduced on the magazine

The number's laye mound stages by quest of descript is work on Secret of Mood Ideland, was not to connecte until the factoring week. In sevens one of the Gent Mysteries of Philaduck how the dates are supported to the sevens of the Gent Mysteries of Philaduck how the dates of the Gent Mysteries of Philaduck how the dates of the Gent Mysteries of Philaduck how the dates of the Gentleman of Gentleman o





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years ago, mit expertise use of species errocts, common works and quality remains as exemption of the most long-matter use of filtr making. The earliest SFautary busines filtre spectocular over created and the first healther without of Aces Verne's foculous broad@fexis.

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the over of The Greatest Filtrs ever made, per-tern secretary by THINGS TO COME see Tremeds to COME for their visual power and comercions. There's never been and then this Long classic—perhaps then may have a pale to one bac it. 500, the stere that workers in their territies Under-

steredisk workers to preced City. ... Storecard, enthetype of all med specifies, creating a robot-andread in a securace to grat down ALL "greation of life" aregument. SCE: some of the most tren-tificate part delegal.



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Boris Karloff in: THE RELLS 1 529 - 7 full reets - \$55.50 (plus \$1.75 for postage and handling. A great filmic trip for all macabre fam, es-secially for Kuriof-palles, co-starring film greats like Lional Barrymore and Guitar son

FRANKENSTEIN at large



FILM REVIEWS

Accessed and only detection of the second control of the Control of

The major deliverse with the orderlief between the orderlief and the second of the order of the major deliverse of the order of the ore

transmitt,
Even while the owners of Wooldwide States (speed of 5 for the real MGM) seem between the traces of unwarrent what proper damppening account the 1 feet to the traces of unwarrent what proper damppening account the 1 feet have been foliated by this traces of the 1 feet to 1 fe

archives, and especially as Carl Vastier, the destinged Phonises and Otto's kid brother. Inck/Curl explains that has distilluration accurate whate playing D'Artigean when as explosion, in a battle sequence, wint off in his few few.

has been. Them's even a chandles users when the Them's even a chandles users when the country to the property of the country to the property of the country of the chandles us to let all. The departments as stated even to usefur mount programs, the human's team of the country of the country

adventity.

Bat— in over greater Planton tale could be made... about a cree-great and interief a categorieshinker, more completely banaton.

edd coughe who have tolend the militio forlationary man price by current to fromp latinary man price by current to fromp engly unbestigation of district the Anny control to forest edders in the Anny chapturing produces who'r a tender control to the Anny control to the Anny chapturing produces who'r a tender control to the Anny control to the Anny chapturing produces who'r a tender control to the Anny control to the

MAN ON A SWING (107 min — Pay, 1974).

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Dat, Frank Peny, Color.

Trainin (1974).

Trainin (1974).

May the Swing Swing Color Than Swing The May Color.

May to Swing Swing Color Than Swing Swing Color May Color May

- Pesé Roce -

ing size body of a gel why 'd been strangled. The testimony of en-the-scene enlookers to dissipated with broke, acutally straightforward flushback. A redulbed toom in engedered by Robertson's stardy partiased of a police calef more than a little succonforcable.

to belocitate he study controlled of a claim of the controlled of

time of flaboration's number whose, who occurse time of disabagus is "the careful, dear," In his own reconsists with Gery, though, she soon flab projects a prepediced woman's making ascessor as seen thing beyond her ken. The plat is based for an actual case, brinte

— Peal Roes —
CODE NAME TRIXIE [fermerly THE CRAZES] — (103 mm. — Combin, 1973).

Dir.; George Romero.
Derector Resetro displays a krach for four-

DF THE LEVING BYAD a head of resusting all couptes table, namely experient and fewer and of our stable couptes table, namely experient and fewer and of the contract of the supervisition in February 10 and 10 and

concur that is cress of such magnitude was rants externs measures, the conderns thus above all, be contained. Yet TRIXIE is too incoherent to par-



THE BAT PEOPLE, and not a very but gay.

ty and who se't. Unlike the abouts of physician to find an architote to the plague.

unit the newtree in a rocking chair. A soldier

THE BAT PEOPLE [pre-release title: /7 Stewart Moss, Marianne McAndrew, Michael Pataks, Paul Carr, Dir.; Jerry Jameson, Color, conceal the overseed plot of this flick, which bitten by the but from can more what happens since the whole film is in color. To really argenciate what BAT PhOPLE has to offer you must sender that a low budget reduce bloodily had Delizes Color, it's well worth

car chase. Patala is wornded in fighting Most those half-bat). Wife Mr Andrew, un-

BLAZING SADDLES (93 ren.-WB, 1974). Shin Pickers, Harroy Korman, Oravon Little, Alex Carris, Gene Wilder, Mel Beooks, Day Bom Karloff's Executioner role in TOWER.

scenes of this meat satire with an executiscenes of our great sauce with an executor called "Forts" who's operating a 24-hour

so McI pulled out all the stops and rushed, watch the guy -- he's a mounter who can do ser thing -- such as, YOUNG FRANKEN

PHASE IV (62 min. -- Per., 1974). Niget Divormort, Machael Murphy, Lyane Forder ck. Dr.: Aust Bass. Color.

war of nerves, satellects and boats terror. The denouncest is nestably childre.

The currentse ins't always developed with logic and coherence, but PHASE is, refer-

port is a delight so watch, his cool detachrecat countries by degrees, while has melliand the plot. The vocas couple are victivasopheticated as one might expect, though often lendly colored; araber and gotten pre-



Peter Coshing as the immortal Dr. F., in FRANKEN-STEIN AND THE MONSTER FROM HELL.

GREASER'S PALACE (91 mm.—Corema V—1972), Albert Burdenou, Michael Sellega, Public Ferre, Elsie Downey, Dr., Rob-

home, brisis from, the Dowleys, Dix. 884beth and the Section of the Section of

SHORT TAKES

The following has discussed recessed; replace more extensive reviews that may appear in a forthcowing save.

M. ACK WINDHILL, THE (94 mm.—Unv

CK SYRDONILL, THE (94 mm.—law, Addisal case, found Priserve, BelSeyrin, Janus Memas, University of the
Seyrin, Janus Memas, University of the
Seyrin, Janus Memas, University of the
Seyrin, Janus Memas, Janus

CAPTAIN KRONOS: VAMPIRE HUNTER

fine Murro, Dir.; Bean Clemens, Occoses a trustworthy, witeran hand Si'astan; therein rosh this film's confluence; quality: this time it's a compe-

FRANKINSTEIN & THE MONSTER FROM HELL (9) new, — Par, 1974), Price Codbing, Share Boualt, Madeline Smith, Dir. Terrete Poler, Cobin. Acasther welcome Harmers, co-balled in most strathens with KRONOS Dr Confringlantianisms had at the hear. — Service?

Of concurs, but it's the typical Biotener/gathetects, and God knows—there's so full of the three days, Claess for Biometer, Coalong, et al.? Colon.

PARALLAX VIEW, THE (100 min.—Par., 1974), Wasters Beatty, Hume Consyn. Dir.?

PARALLAX VIEW, THE (100 MILL—PER, 1974) Waren Beatty, Hume Contyn, Dir.: Alan J. Pakola. Goes a gamp further though not as interesting as Furnkenhemer's pharitomogene sevulation of mind-benders operating assaultation deheared to TUE MANCHURIAN CANDI-

as reasonable concerning mission than the internal in THE MANUEL MANUEL

France Feed Coppeds
Tearnous represented by PABALLAX gets
beightened after watching master bugger
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PHANTOM OF THE PARADESE (92) win.— Fox, 1974b, Band Millenes, Millian Fadley, Jessica Harper, Dar. Belan De Palma. Decetor De Palasa mrosa up a firm, celeifilled, monthal (Padd Millians) excellent 3 sarqu) bands, combing sories of the Marbat touches, PTSC 190, FAUST and FHANTOM OF THE OFFERA, Most avaders hand of Symittosy us a long sees, hough respect in midnessing series quality in a DR. Phillish a some

ANIMAL CRACKERS (68 mm. — Par., 1920). The Marc Bone, Liffier Roth, Margaret Demont, Davi Viste Horrans. The only Marc Base lifes that Growtho own cortegit, mere seen on TV and not the timely for own 22 years. Little one be said in peace of the March best coated at the Downton of the March Seat coated at the Downton of the March Seat coated at the Downton of the March Seat coated.

COPS & ROBBERS (89 min. — U.A., 1973). Cliff Goman, Joseph Bologra. Dat: Assen Avalgan. Eur from acceptant to fell curplets. Crops

Avalçare, Par from anything its title implies. Crimo does pay as two typecal (*) cops, fed up into ing encyonic else making out, docide to

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DAY OF THE ACKAL THE (162 min.—

Uses, 1973), Edward Fee, Alan Bedet, Michel Austin, Terence Alexander, Dr., Fred Zimerean, Undersited miner manterpress deserves at least one pool secting, Sund on a Cool insiders, Fee a hered by French refrish in Art. De Goods for selfins our Adorns, Limob

find the shawe Fox who, as a master of gues, does a mareher of Chantey charges constructed blooded marehr to reach I goal. Cohes.

DEATH WISH (93 mm -- Per., 1974). Charles Brenone, Vincent Gardenia, Dir.: Michael Miller. New vollent, [den.] architect Brenon term

inter enterhedio, destination conceas mysprosport, chappen de time ou magari, alle hi with surprise chappen de time of the surprise chappen de an englant because of the slack. The prices part they purple so and substrat the country, described to the surprise chappen described to describe chappen described to the surprise chappen described described to the surprise chappen described to describe described to the surprise chappen described to describe described to the surprise chappen described to described to the surprise chappen described to t

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notion of his own drive to explore the selenews. In CUBUS, two characters mentally consure up squares above their heads; fish repeatedly to scale a sheer wall, or the contain flight of a man who has spousted wings; he flies finiter and finiter and he amajors head first into a wall and coungles in a fluory of feathers to the sound. - Morion For -

DRAMA PREVIEW

SHERLOCK HOLNES (Broadbaart Theater. view with John Wood, will appear in our next tune of CoF (no. 25). Suffice at that certain to underso film aduntation before group today) produced it last year for the

Srom FILM REVIEWS DRACULA (12 min. - super 8, silent; Unix., 1931 — Caude). Good continue by, disappear-tingly time: all scenes are solited and spheed

strolling down London's minty streets at might, discovering and eventually abducting tectelly read dilution. (Available as standard THE FANTASY OF MELIES (19 mm.standard & super 8, 16 mm nieut-1903. Avnishle from Huckbank Films. Georgis Melios Extraordinary Mundes, The Exchanged Well, The Apparition, One of several Melian packages canadad by Black-bank. These rarely seen films are a must. A former stage magician, Melles was ompon while for the development of almost the center parant of (Kerse speems effects (dissolver, fades, respecting coldies, attendies, reseatures etc.) and the first to utilize them creatively, starting from around 1896 to 1912. Melies continually awared early sudiences with his "urtifically arranged scopes," as he called thers, which usually involved homo-farmer These three are typically Meles, wild, for-Of the action; variations people, reconstruct surcan and his sometant going they amazing transformations at incredible speed. The The Enhavind Well (probably the best of the trio) hare makes, even most toads. Then Sature riskes an appearance, turns into a hat and flue away. The Appearance on animated confrom which a duncing ghost springs forts.

Print gradity as menackably good considerant

and mandatory for appose enterested in 5hantoy film history. Other works by Meles are also available from different distribut THE THING FROM ANOTHER WORLD (12 min, -old, & super 8, ofest, RKO, 193) Ken Films), A hombic putch-sob of a so-di

appear in growing order (succeeding other Output themes, managerery than a con-excompathened in the sequence confursion with the original extense. This is an dumb-dumb with this attempt to follow actual dudoput THE CHOST OF SLUMBER MOUNTAIN

(10 min,-stf. 5, efest, 1919, Special of facts by Willia O'Rosen). O'Rosen's engrature

HAUNTED SPOCKS (20 mm --- etd. and

able, this is probably the best even if not in

THE MUMMY (12 min.-std, & super 8, 4 Homes, offert & squad-1932, Univ. -- Coule). proditio botch-job are a few race shots of

SON OF FRANKENSTEIN (12 min - 11d sound-Univ., 1929. Cardel, Voll-obted tury messived in the stronger goings-on, Just and revising him - chroses (with sorts mod buildup) has Ruthbore does his Turne coa jut. A first, compact collector's item, easy on superb sats. Print quality is excellent, and as-MONSTER FROM THE SEA (12 min.-

report 5 splent (b&w and color). A cuser 8 collectioned -excepted from 20 000 Leagues Under the See, Bouns Vista (Do-ney), 1954—Distay Films). Excellent shedged presentation of ongual feature mornent, and, there's James Mason vs. the — Freelt Rand and Carl Natiols —

Production will be soon manny completion intery-Fox's THE ROCKY HORR-OR SHOW, adapted from the interrational saturcal ray musical hat. Sometime everything stoge production star, Tan Curry, Sequelling THE GOLDEN VOYAGE OF hausen's beck at the latin, new working on SINRAD AT THE WORLD'S END, produced by Charles Schneer for Columbia release Sempling the sequentity in Beautiey Cross who also wrote JASON AND THE ARGO-

From England Tybers Films is cummit; schooling BY THE DEVIL... POSSESSED., DRACULA'S FEAST OF BLOOD and THE PHANTON COACHNAN, Recettly com-pleted THE GROUL (do. by Predde Fran-cu, saript by John Edler), starting Pear Cocking, John Hart, Alvandra Bust-do, Gwen Watford and Den Blendaman is "The Cheed," Plus LEGEND OF THE WERE-WOLVES (dig. Fredde France) Freddit Frencis must be also one of the

HE ADSMAN, filtred in Heeg Keeg. Francis silve flexished the first rar Descula flesh, SON In the majocare.

Chris Lee, Herbert Loss and Jean Collins star as DARK PLACE (Concerns), head of an audien (Robert Hangy) is willed a fortene by stars and some restless pheat VAMPIRES (Form

advertised as "the most terrifying production ever filtered as England," THE LIVING DEAD AT THE MANCHESTER MORGUE out yet, Genz Wilder is planning enodyr op of the classics called SIRRLOCK BOLMES

dictor to retrific.

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NEXT ISSUE ...

concerning GEORGE PAL (creator of Des-Anation Moon, Tors Thursh, The Torse Maand other topics of lasting significance



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FRANKENSTEİN **TV** guide



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States and John Carragine Mong with a badly frected cast of unknowns appearing in seversit pladding harror opsisides accenting that as proofers that hand capped production le restary to be made in Scope & Color for Healthin \$22,000 [actually, closer to \$15,000] () most of it was shot on a 2-to-1 ratio (other parts, probably 196-3). Notable Haddon. Cir., Cand Health, Maleje, Color. BETURN OF DR. MARUSE (1) I min-riven porter Datas Lank and FDI man Lack Darlow for you awar Massaw's Workings Princip and 16 to take ower an entain nuclear reaction by the poting set to eath and females of a focal portion between the following the cold and females of a focal set in the original set in the cold princip of the form of the following the form of Dr. Massaw Reaction for the form of the following the feature of Dr. Massaw Faculty Territory, Planaton Friend, and The Fill Vs. Dr. Massaw Faculty Total Vs. Dr. Massaw Faculty Total Vs. Dr. Massaw Faculty Total Vs. Dr. RETURN OF COUNT YORGA. THE OLD thete, torque on necks and christ mell co-meo by George Macready, Rugar Perry, Yverso Wilder, Status France, Color. Notable only at Humphrey Bogar's love for nor rote—and if this fack for sed his opinion of the genre, it's so wonder he never made of the garve, it's to wonder he have made areather one... It's B pattocker and cent regity a sequel to the much better Dr. X. Deby westerity is that Begen'ts character in casted Dr. Kayler, executed for marker but

RETURN OF DRACULA (?? reso—UA, 1571). De TV as Quiye et Dracura. Francis Lederer steffs over from being a romantic leading men et the 30s-early ADs, but makes a methy bland Dracula in this arminostratis

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RETURN OF OCTOBER, THE US NOT RETURN OF OCTOBER, THE LES rate— Col., 1949] Terry Moore sweets her Unite Wellie has been reincanneled in the body of It's plastant enough and has a good cest, Still it's hand to fail that director Joseph Hr. Levid was only a couple of yoars every from Hr. film no's masterpiece, Gen Carry Green Food, Jamas Glasson, Albert Sharpe, Steve Dunns, Sanzar S. Hinds, Lloyd Comises, Reland Mindors, Beron Festion, Interest Med. RETURN OF PETER GRIMM, THE 64 YOU Better arown Berrymere bit On Drivered Time (1828). Edward Etn., On reld Meck. George Greanton (child actor who we leter to direct Tre Manuter). Dr.: George Nichola. BETURN OF THE APE MAN 60 THE is a giftings of the ope many underweal is an olimp on a window, a some in which he also down at a giano and plays the Moumhaht books and Bids, at a fail party, remarking, "You know, some people's brains wealth new las resided." George Zucca and Trans Mouse, are both before a playing the age rises, but

are nobody will even notice hers possible Norma Eberhard, Bay Seriotye, Jimme I Dir., Paul Landre. BETURN OF GIANT MAJIN, THE (60

his crough Golem dee personality to make this worth a quick look. Keitro Herge, Shifejii Hori, Sahile Ilizaka, Court KerchMisami, Yoshinaid Kuroda, Qeler,















ture's horny gaiping as he watches Lon New-son disrobe through a window), not to men-tion a very young Clint Eastwood in the

nold is still on bind to make some strongly visual seese such of a very than script which has the captive Creature put on politic exhibition.

REVENUE OF THE ZOMBIES (6) min-REVOLT OF THE ZONBIES (66 min-Acade my, 1936). The Halpenn Brothers' attempt to expest the accus and excess of

offerwise unversationable, Dorotty Stone, Roy D'Arry, George Chrysland, Teru Mynada Dk., Victor Hoperin,

RICHARD III (158 min-Lopert, 1955).

here, intrigue and madrees, that Shakespeare tellow sare know what folios like to see. Ralph Richardson, John Birligued, Claire Bloom, Cenns Hardwicze, Pumila Brown, Cober. RIDE 'EM COWROY (66 min-Univ., 1942).

RIDERS TO THE STARS (81 mer.—\Ma., 1954). Richard Cerison directs and slavs e apporting role in dated but offlowededly interesting pages (light upon treating floot affects).

RING OF TERROR (7) MY C-ASSESSED RING OF TERROR (7) min.—Asharati, 1960). Courageous student at Novithern medical college must steal corpors ring at

RITUAL OF EVIL 07 FEB - UNIVADE, 1509). Limits Jordan as a psychiatran current ghost harden in TV envirs separ to equally immerchance FEAR NO MORE that beauty are attent routine quality of the stopping. In-ROAD TO BALL (12 min-Per , 1953) One of the better fload pictures has Hope

BOAD TO HONG KONG, THE 121 MILE PUAN TO HONG KONG, THE IS! WIS-UA, 1003). Lest IRresh-wested entry in the series has a few good days, but the failtest and puffing it is not enter now one at 800 and long chook some led by. Topker! Mariny, who

BOAD TO UTOPIA (\$2 min - Per , 1945)

ROBINSON CRUSOE ON MARS [109 min-Day, 1964). Surprisingly well-received by ortes, the "silestitiany authority" account of Mechanic management on descript Mars [per-

ROBOT MONSTER (62 m/o-Autor, 1997)

these stating attents semething to least forward to (for us wife are part of CoP, anyway), Cen-telely errors the firest pertiple moves ever timestrial bubble machine (os, we're not fa-cellorus it actually is a 5-way "affer" refort V thins (coexisting of an old werkprint) short-ware set resting on a small bitchen tobin! that emits Lawcook Wello-kee bubbles (5, Re-Mark) (1) you to be wige out the last list frames left on

score by Direct Services is great and keeps if all restricts. Oncetted in three fernalist days by Shit Tuslots, who also did the Hillerinows and equally hyperical Lenny Bruck vehicle, OANCE HALL BACKET, Design Nader, ROBOT VS. THE AZTEC MUMMY, THE becility features a charming client-serial type retrit with, it says here, a fluman Brain, used by an unconsputant scientist to boot an en-ROCKET ATTACK U.S.A. 167 (11) -- BIRD

ROCKET ATTACK W.S.A. (15 min - Birn-ner, 1841). Bespredition king Barry Michael (The Bespr That Bulline Women) farm his beary Tated to Buy Tierres with detectal top-in mind budget melod treating knocking US agent in Moscow salesy brying to keep it ROCKET FROM CALABUCH, A (50 HIS-Trans-Luc, 1956), Sparish director Luca Ben langa, whyse 1963 block comedy NOT DN VOUB LIFE labour an executionary shreek Appel made him as imported attendational times, and times, as it was related, as the was related, as the made him as a path related with this guidel covers budy at a path related attendable attends searched (Edward Giwen, unfortunitate) deployed by concerned with who retireds.

sent attorney to Enrisey, cooking by Lenny Bruce, no less. Little and George Winstow en-country to the state who gives him try gut

ROCKETSHIF X-M (79 min -- Lippert, 1950).
Frankly intended as a rip-off of George Park
DEST/INA/YION MOON, this low-budget apace rative secrecy for the month dist, shocked on cearse, raids on atomic-densitied Mars. Ex-cessestly good by Mari Strate (he linead Sur-lias, Dr. Jacyot & Mr. Myde (122), The Great Excepts, park OTHE (VEX) and a trivingham Fields Strate (r. social probable) Mart Mea-

on Masses, hook Beery Jr., Hugh O'Brien. ROCKET TO NOWHERE (75 mm

ROCKET TO THE MOON -- See Cut Women ROCKINGHORSE WINNER, THE (91 min hony Pensier, Hardly the whomseld

ROGAN (70 mis.--- DCA/Kins Bros., 1958).

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Little Report to almost wholeheartesty aging, killer of a job it is to carry it out, not to the last detail. Yes, I knew all about it and had seen the film long before we gave if a gorard in CoF. When I beget that Header murative to creation, I'd never prejudge any-

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one in the USA, actuide of movie studios. I also hears that his owns a pro-release grids of IGNIG KONIG fasturing, as taide of the visual carriaged occurs. [and the speder of sequence], a sposian prologue of some kind by Schoed-sack and/or O'Bres. I've never heard eny-this no like this, there you

A small plus to GoF would be coverage TV series like THE AVENGERS, THE PRI OR. PHIBES, one of England's best directors, did some fartattic work for AVENDERS THE NAME OF THE GAME, IN MY BUILD

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Dear CTB: Of all the coverage tree has been given to become they been, why has not ever been given to my fevorite Queen of Honor Films: All been begins. I needed that her films with, it most been, or a low-budget. case and that the usually played the windsout, but to me she head a prostrom in the Fifther the sawy Evelyn Ambers did in the 456 and Fey Willy in the 30s, Surely she can be remembered in the 150 for role in ATTACK OF THE 50 FOOT WOMAN (1958); on the residence in THE UNIDEAD (1556), and in THE DISCHBOOLID (1958), She was all softens in THE UNIDEAD (1556), and in THE DISCHBOOLID (1958). She was THE UNEARTHLY (1957) which also has tured John Covading and the Late Tur John 081-46-5075, 77th

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Tony Alberts, 305 Monteverte Dr., Meerce THE LIST OF ADRIANA: MESSENGER

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Adours I, Pens, Box G-2487, Lewisters, Pg. 17837.

Dear CTR. Advisor Penals letter (CoT 22) Dear CTU. Advisors Penn's letter (COT 22): appalled me by the comparisons the used for Let and Luppai. Let lossing five Boyer Lu-gorithe Coard I Any true borner fan santly wouldn't put down these two years liters. Let a great as the undying count! True, Int's rel. is great as the undying count True, has not Disposi, but don't take many what he is, great Anyone who his soon the latest his niner WE last by 32 the honor moved felt when Lie stimemory and Rodder, Purchaserate, Section of Control and Proceedings of the Control and The Rodder and The Rodde

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